



Early Journal Content on JSTOR, Free to Anyone in the World

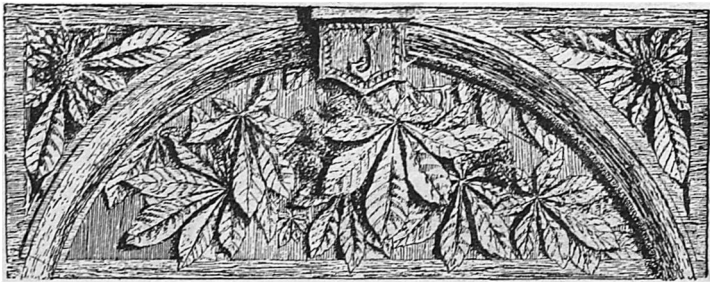
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



CARVED PANEL IN OAK, BY FRANK W. TIDBALL.

COLUMBUS, O., ART SCHOOL.

THE Columbus Art School had its Sixth Annual Exhibition of Art Work early last month. The departments embrace drawing, water coloring, oil painting, wood carving, and designing. The progress that the scholars have made is, according to the reports and the assurances of the teachers, most flattering, and a few of the decorative articles we reproduce on this page.

CINCINNATI NEWS.

BY MARY GAY HUMPHREYS.

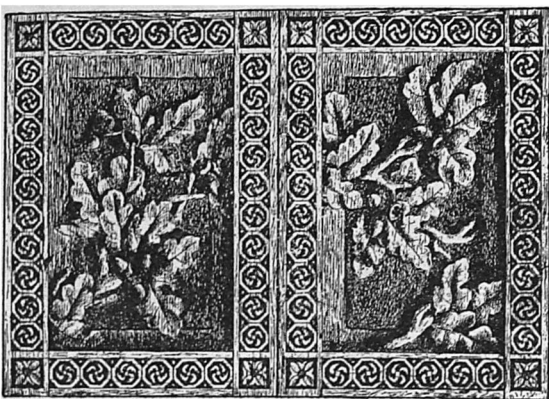
ONE is always pretty sure of finding something of artistic interest in Cincinnati, whatever the season. I happened to encounter the School of Design on the eve of its annual exhibition, and get the results of the year's work in a comprehensive survey. The School of Design was formerly an annex of the McMillan University, but it has been recently attached to the Art Museum, and

has thus been enabled to profit by the bequest of Mr. Joseph Longworth, whose substantial encouragement has done so much to further the art interests of Cincinnati.

The School of Design is in fact in a very flourishing condition. This is primarily due to Mr. Benn Pitman, in whose care is its general supervision, as is one of its special departments. Mr. Pitman is a man whose art theories are not only very clearly defined, but who shows unusual skill in finding opportunities for putting them in practice. While his special mission is art, he continually hovers on the borders of invention. In looking over some of the recent processes which have extended the usefulness of the

Art School, he tells me that the new method of photographing on the block, which has done so much toward revolutionizing wood engraving in this country, was developed in his office and under his auspices.

The most recent work of this nature, on exhibition at the School of Design, is etching on metal. There are several salvers etched on brass, to be afterward overlaid in gold, that are exceedingly interesting, and a set of fruit plates that deserve special mention. These are of German silver. In distinction to plates for printing, it is the background that is eaten away, the design being left in relief. The ground, in the case of



CARVED DOORS FOR HALL RACK, BY MAY FRASER

the plates, is afterward overlaid in gold. The combination is not only effective, but the plates, as is intended, receive also permanent value from the metals. As to the designs, Mr. Pitman's views have been enunciated before in this journal, and it is only necessary to say that they are taken directly from nature, and show correspondingly fertility and spontaneity.

There were some curious panels in iron, but treated so as to resemble old brass, which Mr. Pitman explains are from a process invented

by Mr. Baylies of the *Iron Age*. This is a method of electrotyping in cheap metal, which it seems must be valuable, since it allows for the reproduction of the most delicate lines with perfect distinctness. The panels in question were taken from two panels in carved wood in a hanging cabinet standing near, and it was easy to see how successful was the reproduction. Such work Mr. Pitman explains is intended to be inserted in outer doors, and in those places where strength has special fitness.

Among the other novelties of the exhibition

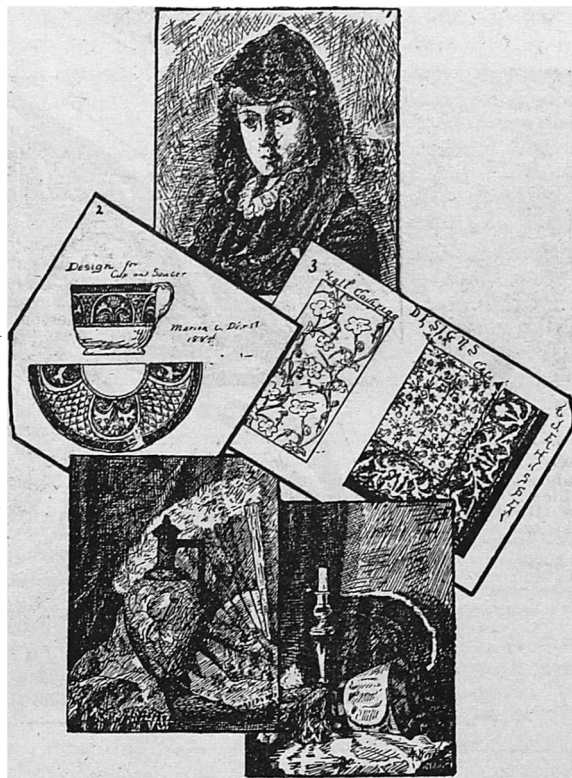
were sets of tiles, made from models furnished by the School of Design for the Indianapolis Tile Manufactory, which, after our universal and national ranner of speech, I may add is the largest in the world. It is only lately, however, that any special art value attaches to their work. These tiles were made from models carved in plaster of Paris by the students, and reproduced in one tint, after the manner of the Chelsea tiles. Some elaborate work was shown

for mantels, the motives being floral, with birds skillfully introduced. But these did not interest me so much as some special geometrical designs, so arranged that in combination different patterns will result. In one instance one model produced six different designs in combination. While the artistic value is and ought to be first, it is easy to see of what value such a design is to the manufacturer, and the encouragement it offers him to turn to schools of design for good models, and the two thus work harmoniously together. And in this connection I may say that Mr. Pitman has found his models generously appreciated.

The work in carved wood, which one associates with this school, goes on. The exhibition shows several important pieces, from which one infers surer hands and greater familiarity. Some of the carving in high relief is conspicuous for its boldness, but what is chiefly striking is the detail, so ingeniously varied, and which implies such a wide study of forms and the means of applying them. Mr. L. C. Noble, so long associated with art work in Cincinnati, has charge of the study from the life in black and white, oil and water colors.

The display was large and interesting, but chiefly remarkable for its strength in charcoal. I regret I have not the names of the students, that I might mention the names of those whose work is quite deserving of more special reference. One name occurs to me, that of Miss Carrie Lord, whose pen and ink drawings show not only great delicacy in touch, but graceful fancy and charming feeling for child life. Miss Lord's name must also be associated with the modeling class.

I know no school of design where work in clay assumes the importance of that at Cincinnati under the able charge of Mr. Rebisso, the sculptor of the McPherson monument in Washington. Miss Lord's work is an ideal statuette of young Tell, the apple on his head. The strong determined young face is not only capably conceived, but there is the nicest discrimination in the varied textures of his dress.



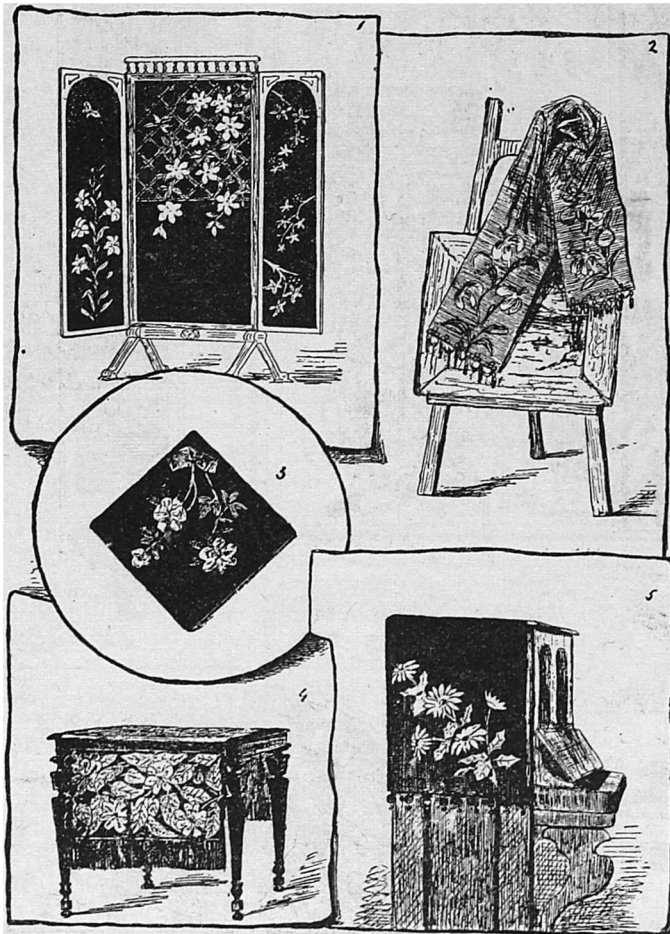
DESIGNS BY MRS. WHITE, MARION C. DAROT, JOHN E. HUSSEY, MINNIE A. TOWNSEND AND NELLIE WOODS.

The work in clay was undergoing the last hurried touches. One young lady was at work on a large bust of the late Judge McLean, a strong rugged face, and another on an ideal statuette of a nude female figure, intended for Calliope. It was worth noticing the escape in all this work from the usual inanity and prettinesses which attends ideal efforts, and the endeavor at least to grasp the severer qualities which belong to serious art.

The most ambitious work is that of a young man, whose name unfortunately escapes me. This is a nude figure, half life, the body so posed to demand apparently of the young artist the most careful modeling and intimate knowledge of the human frame. The figure is called the "Genius of Art," and holds significantly aloft a lighted torch. The modeling may be possibly a little exaggerated, but the type is fine and the body full of life and spirit. Mr. Rebisso may be pardonably proud of his pupil, and the trustees of the School of Design find so promising a student worthy of their encouragement.

The department of designing proper, under Mr. Humphreys, does not lag behind, but time and space have inexorable limits.

The annual exhibition of the Pottery Club is just over, but some pieces are still on exhibition at Duhme's. Miss McLoughlin, who still finds new worlds to conquer, makes a feature this year of her etching on copper. Much of the work recalls that of the Japanese in design.



DESIGNS BY STELLA HALL, LUCY TOWNSEND AND MRS. TOWNSEND.